



FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY RECITAL SERIES

presents



A Special Concert
featuring
Recent Graduates of
the Faculty of Music



Barbara Hannigan, soprano
Erika Raum, violin

Leslie Dala & Stephen Clarke, duo piano

Richard Moore & Andrew Cholvat, percussion



Saturday, April 9, 1994

8 pm

Walter Hall - Edward Johnson Building

PROGRAMME

Sonata for Unaccompanied Violin

Tempo di ciacconna

Fuga

Melodia

Presto

Béla Bartók
(1881 - 1945)

Erica Raum, violin

Das Affenlied (1988)

Denys Bouliane
(b. 1955)

Barbara Hannigan, soprano

INTERMISSION

Chromatic Canon (1980/83)

James Tenney
(b. 1934)

Stephen Clarke, Leslie Dala, pianos

Sonata for Two Pianos and Percussion

Béla Bartók

Assai lento - Allegro molto

Lento, ma non troppo

Allegro non troppo

Stephen Clarke, Leslie Dala, pianos
Richard Moore, Andrew Cholvat, percussion

PROGRAMME NOTES

Sonata for Unaccompanied Violin

Béla Bartók

This sonata was finished in 1944, commissioned and first performed by Yehudi Menuhin. Like nearly all such works, it was meant to be a technical "tour de force" for a supreme virtuoso. It is most fortunate that Menuhin was able to awaken Bartók's interest in writing an important piece for violin alone - less than two years before his death. For a while, it was regarded as "impossible to perform" and was played by only a few. Today, however, not only is it generally accepted that this is the first violin solo sonata that shows the same great musical integrity and originality (combining revolutionary technical means) as the sonatas by Bach, but is now part of the basic repertoire of the violinist. It is a milestone in violin writing. It was not only a "tour de force" for the violin, but one for the composer as well. After the first performance Bartók wrote to a friend, "I was afraid it would be too long. Imagine 25 minutes of unaccompanied violin. But everything was alright just as far as I was concerned."

Das Affenlied (1988)

Denys Bouliane

Denys Bouliane is one of Canada's most original and energetic composers. He is a graduate of Laval University and a former student of Gyorgy Ligeti at the Hamburg Academy of Music. Since 1980 he has lived in Cologne, Germany where he has emerged as a leading figure in that city's cultural life. His music has been performed extensively in Quebec and abroad, and has been the recipient of several Canadian and international awards, including the 1989 PROCAN Concert Music Award.

"*Das Affenlied* is my first attempt for solo voice. For the last ten years or so, I've been devising stylistic labyrinths which result in a rather multilayered complex music. It was then a big challenge for me to transpose those ideas into a composition for solo voice. In the piece, harmony and polyphony are suggested with rather sharp contrasts, and through a splintering of the vocal throughout several registers. I use the wonderful text of Gottfried Benn in a somewhat free way; certain passages are often treated as interlocking loops. The whole could well be understood as a mini-opera -- where bel canto, madrigal, as well as recitative co-exist -- in which I have tried to convey the sharp-edged, ironic cynicism of Benn's poetry."

Chromatic Canon

James Tenney

James Tenney was born in 1934 in Silver City, New Mexico and studied with Edgard Varèse and Carl Ruggles. In the 1960's he did a great deal of pioneering work in the area of computer sound-generated composition. In 1993 he was the recipient of the Jean A. Chalmers Award for Composition for his work, *Critical Band*. He is currently Professor of Composition at York University.

Chromatic Canon is dedicated to Steve Reich and is a study in canon and serialism. The work expands to and contracts from a twelve-tone row. The first half of this row consists of minor triads superimposed at the tri-tone, in reference to Tenney's work *Band*. The second half of the row consists of major triads superimposed at the tri-tone, that is, the prime partials without thirteen. The work can be performed employing 'just' or tempered intonation.

- Stephen Clarke

Sonata for Two Pianos and Percussion (Sz. 110) Béla Bartók

The *Sonata for Two Pianos and Percussion* was composed in 1937 and is a work unprecedented in instrumentation and indeed, in concept. The three movements can arguably be seen in light of 'the Law of the Golden Section', as observed by Ernő Lendvai.

The first movement is a large-scale sonata-allegro employing a fugato in the coda. Various octatonic sets and subsets serve as sources for the harmonic structure as well as surface events. Using crucial tones as goals and initiators, the movement moves through three tonal centres, namely, C, E, and the tri-tone D-G sharp. The second movement, a nocturne in ternary form, presents the octatonic sets interacting with the chromatic aggregate. The third movement, a scherzo in rondo form, again employs a Roumanian scale, but has a more diatonic leaning.

- Stephen Clarke

TONIGHT'S ARTISTS

In September of 1992, Canadian violinist **Erika Raum** swept the International Joseph Szigeti Violin Competition in Budapest, taking both first prize, and the award for the best interpretation of a Mozart concerto. Since then, she has returned to Budapest several times for recitals and concerti, including a performance with the Liszt Chamber Orchestra and the Budapest Radio Orchestra. She has appeared as chamber musician and soloist at festivals in Portugal, France, Austria, Hungary, and across Canada, such as the Vancouver Chamber Society, and many Canadian orchestras, including the National Arts Centre Orchestra and the Edmonton Symphony. Last season in Regina, Erika premiered a violin concerto written for her by her mother, composer Elizabeth Raum. The event was made subject of a documentary which was broadcast on CBC's *Sunday Arts and Entertainment*. In 1993, Erika was presented with the Junior Chamber International's Award as one of three outstanding young people in cultural achievement in the world. Erika Raum is a graduate of the University of Toronto where she studied with Lorand Fenyves. She received the Eaton Graduating Scholarship, which is awarded to the student of the most outstanding performing and academic achievement. Erica will be playing a recital with Francine Kay on the *Les Amis* Series at the North York Centre on Wednesday, April 13.

Soprano **Barbara Hannigan's** diverse musical talents allow her to be at home in styles ranging from baroque to contemporary music. Since moving to Toronto from her native Nova Scotia in 1988, Barbara has been featured with NEXUS, New Music Concerts, The Canadian Chamber Ensemble, Continuum, Winnipeg Symphony, Jacksonville Symphony, and at festivals including New Music Across America, Scotia Festival, Sharon Festival, the INDE '92 Dance Festival, and the 1993 duMaurier Jazz Festival.

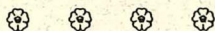
Barbara recently completed studies in 20th century music theatre and opera at the Banff Centre for the Arts, and will return there this summer to understudy the role of Anne in Stravinsky's *The Rake's Progress*. Barbara received her Bachelor of Music in Vocal Performance from the University of Toronto, where she studied with Mary Morrison. She was awarded several scholarships while at the University of Toronto, including the Jean Chalmers Award, the Paul H. Mills Scholarship, and the Glenn Gould Memorial Scholarship. Barbara continues her studies with Mary Morrison with the generous assistance of the Ontario Arts Council's Chalmers Grant.

Stephen Clarke received his Bachelor of Music in Composition from the University of Toronto and currently studies piano and composition with James Tenney. His compositions have won awards in the SOCAN competition and have been performed by Arraymusic. He has performed with the Composers' Orchestra. This spring he will be performing with the Canadian Chamber Ensemble, the Encounters New Music Series, a solo recital as well as premiering works by Udo Kasemets.

Leslie S. Dala holds a Bachelor of Music degree in performance from the University of Toronto, Faculty of Music, where he was a five time scholarship recipient. His principal teacher was William Aide and he also studied with Marek Jablonski and coached with Patricia Parr and Lorand Fenyves. Leslie is an accomplished accompanist and solo artist as well as a chamber musician. He has performed in Toronto's Walter Hall, St. Lawrence Centre, and Glenn Gould Studio. He has played at the Lincoln Centre in New York City and abroad in Hungary and Denmark. In the fall he served as instructor of the piano literature course at the University of Toronto and this winter he was an assistant repetiteur in Banff for an integration programme in contemporary music. Leslie is currently studying privately with pianist Lawrence Pitchko.

Richard Moore began playing Drumset professionally at the age of sixteen. After studying for four years with Dan Bodanis, he was accepted in the University of Toronto's Bachelor of Music in Performance program with Dr. Russell Hartenberger as his principal instructor. Since graduation, he is currently completing a Masters of Music in Percussion Performance at the Faculty of Music under the direction of Dr. Hartenberger as well as studying North Indian tabla with Prof. James Kippen. Richard recently performed as a soloist with the University of Toronto Percussion Ensemble at the Percussive Arts Society International Convention in Columbus, Ohio.

Andrew Cholvat completed his Masters of Music Performance degree at the University of Toronto in 1993. He has studied with Pierre Beluse, Bob Becker, Alexander Lepak, and Dr. Russell Hartenberger. He has recorded for the CBC, has played with many prominent Canadian ensembles, and was a featured guest at the 'Festival of the Sound' in Parry Sound in 1990. He is currently completing his Bachelor of Education in Music/Drama at the University of Toronto and plans to attend the Royal Danish Conservatory in Copenhagen, Denmark in 1994-95.



The Faculty of Music invites you to attend next year's Faculty Concert Series. A new format will be presented for your enjoyment offering a new incentive for ticket purchase. Tickets may be purchased at your discretion for three, five or all the concerts in the series. Details will be mailed to past subscribers and subscription information may be obtained by calling 978-3744 after May 15.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or inquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Ontario, M5S 1A1, Telephone 978-3761.